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**THREE TONE POEMS  
FOR SMALL JAZZ ENSEMBLE AND STRINGS**

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**THREE TONE POEMS  
FOR SMALL JAZZ ENSEMBLE AND STRINGS**

**by**

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**Treatise**

Presented to the Faculty of the Graduate School of

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## **Dedication**

To my parents, Kenneth and Beverly Irom, and my sisters, Melissa and Rachel.

Thanks for being such a supportive family.

To all my teachers who have inspired me in my musical pursuits.

And finally, to my patient and loving wife, Allyson. Thank you for keeping me motivated throughout this project.

## **Acknowledgements**

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I must also acknowledge the assistance of several colleagues and musicians with whom I have worked: Paul White, Jack Cooper, Henry Brun, Mike Koenning, Tomas Machalek, and Jeremy Brown. I will always appreciate your talent and friendship.

**THREE TONE POEMS**  
**FOR SMALL JAZZ ENSEMBLE AND STRINGS**

Publication No. \_\_\_\_\_

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This treatise includes the individual scores for *Three Tone Poems for Small Jazz Ensemble and Strings*, along with an analysis explaining my compositional process for this work. The music is my own original contribution to the jazz idiom. Each movement of this work draws from different cultures and theoretical practices, adapted to create my distinctive composition approach.

My project expresses an affinity for intertwining varied types of music. In one sense, my musical material springs from a deep respect for and understanding of Western European classical music. My focus on jazz in the last decade has educated me in the history and performance practice of the idiom. Additionally, performing with both Latin jazz and traditional Afro-Cuban ensembles has provided an impetus for further education in music of the Caribbean.

In order to create a jazz composition, I combined these different styles of music by employing devices that typify jazz. At the forefront of the orchestra, *Three Tone Poems* features the small group instrumentation widely used since the bebop era of the 1940's. Another device vital to jazz is improvisation, which is an essential element in this composition. The harmonic vocabulary of the piece is derived from sonorities common to the genre of jazz. These elements combine to qualify this piece as a jazz composition.

The three movements, "Combined Forces," "Longing," and "Festival del Mundo," were conceived as jazz tone poems which relate to one another structurally, harmonically and rhythmically. My analysis studies each of these interrelations in the following chapters.

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## **Chapter 1: The Tone Poem in the Context of Jazz**

By the middle of the nineteenth century, European classical composers were searching for new musical paths to express their emotions. Up to this point, symphonic music relied heavily on standard musical forms (i.e. sonata form, rondo, theme and variations, etc.), in addition to structural guidelines placed on harmony and melody. That is not to say that instrumental music by Classical-era composers such as Franz Joseph Haydn, Wolfgang Amadeus Mozart, and Ludwig van Beethoven lacked in emotional depth. Rather, composers of the Romantic era expressed feelings in a less abstract fashion, challenging the listeners to conjure up their own mental images. As harmonic and structural boundaries began to stretch, a new compositional trend began to emerge that would place more focus on a programmatic story line or particular moods which composers intended to convey.

The symphonic poem proved to be a popular stylistic choice among composers of the Romantic and post-Romantic eras in Western European classical music. This programmatic musical form is categorized into two distinct types: descriptive and philosophical.<sup>1</sup> The descriptive symphonic poem relies

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<sup>1</sup> Donald J. Grout and Claude V. Palisca, A History of Western Music, 4th ed., (New York: W. W. Norton and Company, Inc., 1988) 764.

mainly on extra-musical events, while the philosophical draws from general concepts and emotions which do not correspond to any specific incidents. Several composers used the idiom to express their personal feelings about their homelands. In addition, these one-movement pieces are purely instrumental, devoid of any lyrical text.

In an effort to avoid any correlation to traditional structural aspects of classical symphonies, Richard Strauss termed his symphonic poems 'tone poems.' The functionality of the tone poem maintains that "rather than embracing balance and repetition, symphonic ideas were confined to the development of musical material, with a predilection for short malleable thematic elements."<sup>2</sup>

I decided to title my work *Three Tone Poems for Small Jazz Ensemble and Strings* because it fulfills the requirements of the aforementioned Romantic genre. Each movement takes on an emotional character, which is expressed instrumentally. One can also discern my interest in interweaving music from around the world.

According to author James Lincoln Collier, "jazz has always swung between its European and its African side, now emphasizing one, now the other. Whenever it began to lean too far in one direction it would be tugged back toward

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<sup>2</sup> Hugh MacDonald, "Symphonic Poem," The New Grove Dictionary of Music Online, ed. L. Macy (Accessed 13 March 2003), <[http:// www.grovemusic.com](http://www.grovemusic.com)>

the middle."<sup>3</sup> In my composition, I sought to combine the African-influenced musical styles from a wide range of countries while borrowing from the Western European classical tradition. I wanted to show how these distinct genres can work together in order to interweave variety within each movement of *Three Tone Poems for Small Jazz Ensemble and Strings*.

I have incorporated a number of different rhythmic styles into the piece: West African, Afro-Caribbean, jazz/ rock fusion, and swing. My intention was to present these approaches in a context in which they are not usually heard. Therefore, my harmonic framework relies greatly on the Western European classical tradition. Additionally, the instrumental juxtaposition of the traditional jazz combo with the formal string orchestra is a further example of my concept for this treatise.

My compositional tendencies as of late incorporate complex harmonies and rhythmic melodies. In the analysis of each movement, I discuss these two topics in detail, explaining my preference for unresolved dissonances, lyrical melodies that at times seem quasi-improvisational or through-composed, and syncopated rhythms. My goal was to present these elements in way that would be easily accessible for the audience.

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<sup>3</sup> James Lincoln Collier, *Jazz: The American Theme Song* (New York: Oxford University Press, 1993) 217.

My harmonic and melodic vocabulary stems from compositional styles of some recent, well-known jazz musicians. Several of my sonorities reveal the influences of Joe Zawinul, Chick Corea, and Vince Mendoza. However, there are moments throughout the piece reminiscent of the classical tradition, such as Haydn, Mozart, and Arnold Schoenberg. With respect to rhythmic grooves, I allude to the drumming innovations of Tony Williams and Peter Erskine.

In the last few years I have taken an interest in Latin-American music. I have had the great opportunity to perform with several musical groups directed by Cuban, Puerto Rican, and Mexican musicians. The training that I received from these experiences sparked my interest in learning more about the wide variety of Latin-American cultures. My new-found enjoyment of this alternate evolution of jazz has compelled me to reference these traditions in my piece.

Given that this is a jazz composition, my choice of instrumentation started with the rhythm section of a small jazz combo: drums, bass, and for a chordal instrument, the piano. I decided to use the piano rather than the guitar because of the instrument's wider range and distinct tone color. It also offers greater percussive possibilities than the guitar, an aspect vital to Latin jazz. Of the many options for a lead melodic instrument, I chose the tenor saxophone because of its humanly expressive tone, wide range, and its ability to execute rapid and often disjunct melodic lines. The vibraphone is used mainly to highlight melodies and

to double piano chords, complementing the overall tone canvas. In the final movement, "Festival del Mundo," the percussive shaker and guiro contribute to the Latin flavor of the piece.

Once the small group was established, I elected to use an orchestra of strings for many reasons. When one or more of the individual sections are divided into two voices, I am able to expand the texture, providing lush backgrounds and further expressing my complex harmonic language. I also utilize various effects familiar to the string player, such as tremolo and pizzicato, which help to create drama and add to the emotional content of each movement. The strings are often featured in orchestral episodes of contrapuntal activity and strong, rhythmic punctuation. Lastly, the string orchestra is especially appropriate because it consistently reminds the listener of the classical tradition within which this piece is framed.

The balance of all of the instruments used in *Three Tone Poems* is particularly important. Traditionally, improvisation is vital to the performance practice of jazz. Therefore, I set out to feature solos by all timbral members of the small combo. "Combined Forces" spotlights the bassist during the slow introduction, followed by the vibraphonist in the faster-paced second section. "Longing" belongs solely to the tenor saxophonist, who displays virtuosity in both melodic and improvised roles. Finally, the pianist improvises during the energetic

"Festival del Mundo." Although the drums and auxiliary percussion are not featured soloists, their roles are vital to the aspect of groove, and extremely integral to the theme of the entire piece. Additionally, the drummer is expected to interact improvisationally with the soloists, as would normally occur in a typical jazz setting.

My use of strings addresses a different level of instrumental balance. Rather than using the string orchestra as a secondary entity, I included several instances where the strings are featured melodically, often in conjunction with members of the small group or by themselves. They also lend rhythmic support to the smaller rhythm section, adding yet another texture to the collective sound.

The individual movements in *Three Tone Poems* unfold according to a grand tempo scheme. While this "slow-fast-slow-fast" model dates back to middle-Baroque period, it was commonly used for much of the symphonic repertoire of the Classical and Romantic eras in Western art music. The first two tempos of this traditional model, "slow-fast," occur in the first movement, "Combined Forces." The second movement, "Longing," is entirely slow, and the third movement, "Festival del Mundo," is entirely fast. My goal in utilizing this tempo map was to create a global tension-and-release, providing variety from beginning to end.

In the following analysis, I explain in further detail aspects of structure, harmony, melody, and rhythmic groove for each movement of *Three Tone Poems*. After a brief conclusion, I provide the scores for "Combined Forces," "Longing," and "Festival del Mundo."

## **Chapter 2: Movement I. "Combined Forces"**

"Combined Forces" fulfills three of the overarching goals that I sought to achieve for *Three Tone Poems for Small Jazz Ensemble and Strings*. With respect to the tempo scheme for the entire piece, my original concept involved four movements, the first and third utilizing slow tempos and the second and fourth more fast-paced tempos. Upon realizing the vast amount of source material available, I was able to combine ideas from the original body of Movements I and II into a single entity. Thus, "Combined Forces" has a slow introduction that leads into the faster main body of the movement.

In addition to tempo requirements that I set for this treatise, I also chose to focus on instrumental balance. Considering that this movement is the opening of the complete project, I wanted to acquaint the listeners with all of the instruments in the ensemble. Therefore, "Combined Forces" features solos by the jazz combo and episodes by the strings, introducing them as if they were characters in a play.

Another compositional concern of "Combined Forces" was how to present complex melodic and harmonic sonorities in a digestible fashion. The palatable and steady rock-fusion groove generated by the rhythm section counterbalances the extreme harmonic dissonance and jagged melodic content.



Interestingly, once I completed "Combined Forces," I discerned several commonalities between my original work and that of some icons in recent jazz history. The jazz-fusion rhythmic concept that I employ is reminiscent of a style developed by Tony Williams, particularly during his late 60's and early 70's stint with groups led by Miles Davis. Another popular jazz band of that era, Weather Report, elaborated on that style. Both groups also often incorporated blues-based melodies combined with explorations of extremes in instrumental register and non-traditional harmonic functions. A contemporary example of this compositional technique can be heard in the music of John Scofield.<sup>4</sup> These harmonic and melodic characteristics also appear in the first movement of my work.

The movement opens with three musical events separated by cadenzas for the bass soloist in the small jazz ensemble. The canonic string episode in mm. 1-7 provides an ominous lead-in to the first bass cadenza while simultaneously foreshadowing a vibraphone passage from mm. 50-51 of the second movement, "Longing." The preparation for the next bass cadenza features a piano reharmonization of the last four chords of the repeated rhythm section vamp (mm. 42-45), the main harmonic framework for section A. The cellos play a

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<sup>4</sup> The John Scofield Quartet, What We Do, Blue Note, 1993.

countermelody underneath this piano statement. The final orchestral episode in mm. 13-30 develops material from the first movement's interlude (mm. 67-74). In this excerpt, instrumental roles are opposite of how they appear later: pizzicato strings pluck the dissonant chords while the piano responds with a turbulent melody in octaves. Finally, the strings follow the piano's lead, develop it in canon, and eventually arrive with the vibraphone to end the interlude's melody. While the strings and vibes suspend the final chord, the solo bass begins an ostinato in the new faster tempo to lead us into the main vamp for section A.

The form of the rest of "Combined Forces" is delineated not by key centers, but by distinct harmonic progressions and motivic characteristics. As evidenced by the following structural map in Example 2.1, a quasi-sonata form guides the piece.

## EXAMPLE 2.1

<b>Measures:</b>	1-30	31-52	53-66	67-74	75-86
<b>Lg. Sections:</b>	Introduction		Exposition		
<b>Subsections:</b>		"A" Vamp	A	Interlude	A <sup>1</sup>

87-93	94-105	106-117	118-128	129-143	144-165
				Development	Vibes Solo
B	C	A <sup>2</sup>	B <sup>1</sup>	B frag.	D

166-182	183-194	195-206	207-212	213-230
	Recapitulation			
D <sup>1</sup>	C	A <sup>2</sup>	B <sup>1</sup>	Coda

Once the opening rhythm section vamp is established in mm. 31-52, the exposition begins to unfold. After section C has been presented, I brought back sections A and B to better acquaint the audience with those themes in preparation for the solo section.

The development of B material in mm. 129-143 does not function exactly as would a typical development section from a classical sonata form, but it provides suspense by interrupting the harmonic progression and postponing the completion of B<sup>1</sup>, a section that began back in m. 118. In this section, the vibes

and strings create a sea of diatonicism, each voice repeating small three- to four-note motives or fragments of the B melody, all in different rhythmic durations. This provides a pastoral background for the piano obbligato, eventually serving as a bridge to the final two bars that complete the B section (mm. 142-143). The succeeding vibraphone solo over new chords is represented by section D.

Finally, the recapitulation begins with a restatement of the last three sections of the exposition (C-A<sup>2</sup>-B<sup>1</sup>). The coda in mm. 213-230 alludes to the development of B fragments and the piano obbligato of mm. 129-143.

Most of the harmonic vocabulary in "Combined Forces" consists of root movements that suggest dominant-tonic functionality, but the chords do not necessarily resolve in accordance with traditional Western art music. For instance, in the opening three chords of the rhythm section vamp of section A (m. 39), where G is the tonic, E7(# 9) - Fmi9 - G7(# 9) demonstrates a subdominant-dominant-tonic cadence (VI- $\flat$ vii-I). Likewise, the next four chords that complete the vamp can be analyzed treating Eb as the tonic: Gmi/  $\flat$ A - Fmi - G/  $\flat$ E - B $\flat$ mi11 = IV-ii-I-v.

Although several of the chords contain dissonances which cloud their functionality, the harmony of the B sections progresses in a slightly more

traditional fashion, especially from section B<sup>1</sup> through the B development (Ex. 2.2):

### EXAMPLE 2.2

Bb:	m. 118	m. 119	m. 120	m. 121	m. 122	m. 123
	7 0y _ 7 0e 1 _ ^	3 _ %q	!	6	b5 _ 4	
	{ of 2					
	m. 124	mm. 125-28	mm. 129-141		m. 142	m. 143
	!q _ 6	2	(%)		! _ b&	6
						4 _

The harmony of section C is much sparser than the previous sections, but its chord progression follows a more traditional jazz pattern, namely the 12-bar blues. Aside from the entire section lasting twelve measures (mm. 94-105), it demonstrates a modified 12-bar blues form. In a standard 12-bar blues, the progression would be as in Example 2.3.

### EXAMPLE 2.3

F7	Bb7	F7	C7	Bb7	F7	Gmi7 C7
!	\$	!	%	\$	!	(2 _ %)
4 bars	2 bars	2 bars	1 bar	1 bar	1 bar	1 bar

The harmony I used for section C contains all the necessary harmonic elements of the standard blues form, but in a slightly different arrangement (Example 2.4).

### EXAMPLE 2.4

F7alt.	Bb7(# 11)	(Bmi)	D/ C	(D C - C/ bDB/ D)
!	\$	pass. chd.	%	pass. chd. trans.
8 bars	1 bar	1 bar	1bar	1 bar

Instead of using a "turnaround" (ii-V of Example 2.3) in the last measure of section C to return to F7alt. (tonic), the chromatic root movement of the passing chord transition connects smoothly to an E7(# 9), the first chord of section A.

The chord changes for the vibraphone solo in section D (mm. 144-165) are not borrowed from harmonic progressions of any of the previous structural sections. The way in which these chords resolve from one to another reveals certain traditional tonal implications. The progression consists of short cadences, some of which resolve directly to the tonic and others that resolve deceptively.

### EXAMPLE 2.5

m. 144	m. 147	m. 148	m. 151	m. 152	m. 154	m. 156	m. 160
E $\flat$ mi11	Dalt. - Gmi11	A $\flat$ 13sus	F2/ A - D/ $\flat$ B	Balt.	Ealt.	B $\flat$ 7sus	Ami11
1	% 1	$\flat$ &	%q !	%/%	%	( $\flat$ @)	1
	{ of G mi		{ of B $\flat$		{ of A mi		

mm. 164-65
(G/ <del>A</del> - E/ F - C# / D <del><math>\flat</math>/BB) B<math>\flat</math>7(#9)</del>
V
{ turnaround by descending minor 3rds, the last chord being the actual dominant of the progression

Instead of using the same turnaround chords at the end of the solo section with string backgrounds (m. 166-182), I used the last four chords from the section A chord progression to tie into the recapitulation (beginning in m. 183).

The melodies displayed in "Combined Forces" take on a different character depending on the sections of the form. I chose to feature the tenor saxophone in the A sections because the instrument is well-suited to perform highly disjunct lines combined with irregular fast rhythms. I wanted also to feature the virtuosic potential of the extreme high range of the tenor saxophone. The saxophone melodies in these A sections are intended to sound like written-out improvisations. Some pitches are highlighted by the vibraphonist, mainly to add color and to reinforce certain jarring dissonances which might otherwise sound like the saxophonist's mistake. The melodies also contain traces of blue notes, borrowed from the blues scale, which adds to the Hard Bop/ Fusion characteristic of the movement.

Other references to the blues scale are found in section C (mm. 94-105). The second violins begin the melody with violas harmonizing a perfect fourth below. The nature of this melody, particularly through m. 102, is extremely



"bluesy" in its involvement of rhythmic syncopation and the pitch-bending inflections implemented using grace notes.

The main rhythmic feel for "Combined Forces" is a hybrid of a straight eighth-note jazz/ rock fusion combined with a Latin cha-cha groove. The rhythmic feel serves as a means of distinguishing the formal sections of the composition. Sections A and B best exemplify this mixture of styles. The interlude rhythm leans more toward the rock groove, with its heavier backbeat accented in half-time. On the other end of the rhythmic spectrum, the C section utilizes a Latin cha-cha, the 2-3 clavé of which is reinforced by the percussive piano chords. Section D brings back a combination of the two styles underneath the vibraphone solo. Here, the drums provide a consistent rock/ cha-cha while the bass refers to a more traditional Latin tumbao rhythmic pattern. Various rhythmic elements displayed in "Combined Forces" will appear again in the final tone poem, "Festival del Mundo."

In essence, I composed "Combined Forces" with the intent to juxtapose sophisticated melodic and harmonic content with easily familiar grooves. In addition, the audience receives an early introduction to the key players in the ensemble. This movement also accomplishes the first two tempos in the grand

tempo scheme (slow-fast). Conveniently, this leads into the slower-paced second movement, "Longing."

### **Chapter 3: Movement II. "Longing"**

The title for the second movement, "Longing," appropriately describes a variety of aspects incorporated in this piece. The slowness in tempo combined with the darkness in tone underscores the feeling one might experience in searching for a peaceful resolution to a turbulent situation. Constantly shifting key centers and frequent key transpositions of both main themes reflect the impatience and desperation of someone in anguish. At certain times during the movement, relief from the somber mood appears attainable. Nevertheless, this expectation is never completely fulfilled.

I chose to feature the tenor saxophonist in this movement for several reasons. Of the instruments employed in the jazz ensemble, the saxophone's tone most closely resembles that of the human voice in timbre, range, and articulation. Furthermore, the saxophonist's ability to bend the pitch and alter the tone quality of the sound adds to the humanly expressive nature of the instrument.

As I set out to compose "Longing," I realized that my musical ideas, specifically in terms of harmony and rhythmic feel, resembled sonorities akin to one of my favorite contemporary jazz composers, Vince Mendoza. His compositional style frequently tends to present intricate tonal clusters and irregular rhythmic and melodic phrasing in an easily accessible format. I wanted

to acknowledge some of these more attractive aspects of Mendoza's writing, but in my own unique fashion.

Structurally, the musical material in "Longing" draws from melodic and harmonic content of two main sections, A and B. Example 3.1 demonstrates the unfolding and treatment of these two sections.

### EXAMPLE 3.1

<b>Measures:</b>	1-11	11-16	17-33	34-48	48-54
<b>Sections:</b>	A	Interlude	A <sup>1</sup>	B	Transition
<b>Subgroupings and Transposition:</b>				3 statements of 4-bar phrase	

55-69	70-81	82-94	94-98	98-102	102-106
A <sup>2</sup>	A <sup>3</sup>	B	B <sup>1</sup>	B <sup>2</sup>	Coda
Simplified "A" harmony transposed up a minor 2nd from orig. pitch level	Same progression transposed down a major 3rd from orig.		Transposed down a major 3rd from orig. B pitch level	Transposed up a minor 3rd from orig.	"B" material transposed up a perfect 4th from orig.

After a brief piano introduction, the movement opens immediately with the A section, presented by the saxophone over a sparse and austere rhythm section accompaniment. Strings subtly enter during this opening section and continue into the interlude. In m. 17, the A section is stated in full in a more richly orchestrated texture. The saxophone completes the A section with an extension in mm. 29-33, returning after the interruption of the piano interlude.

The B section (mm. 34-48) consists of three statements of a four-measure phrase. The structure of this phrase follows a standard two-measure antecedent and two-measure consequent. The complete phrase is stated three times, first by only the piano, secondly by the saxophone, and lastly with a reinforcement by the violas and cellos. This repeated phrase will eventually serve as a "hook" near the end of the movement.

A concise orchestral transition functions as a bridge into the saxophone solo section, beginning in m. 55. In an effort to create a different mood, the harmonic progression of the A section is transposed up a minor second and altered slightly to fit a much more simplified metric treatment. The saxophone solo continues at m. 70, but this time the progression is transposed down a major second from the original pitch level, suggesting yet another change in mood. In addition, strings are added as background, and the vibraphone adds complementary color to the piano by doubling the chords. The intervallic

expansion of the key transpositions allude to the harmonic treatment of the unfolding B theme later in the movement.

From m. 82 to the end, section B serves to complete the movement. The section begins contrapuntally with the violins playing the melody at the original pitch level. By m. 86, all strings are employed, and the cellos, piano and vibraphone share the main theme. In m. 90, the saxophone reappears, stating the B theme as it did earlier in the movement.

The first of a few different treatments of the B theme begins in m. 94. First of all, the harmonic progression undergoes a transposition down a major third from the original B pitch level, an intervallic expansion of the transposition trend begun during the saxophone solo. The piano and vibes play the melody while the saxophone solos sparsely over the familiar B section chords. In m. 98, the phrase is transposed a second time, up a minor third from the original. At this point, the piano and vibes are joined by the violas and cellos in the statement of the theme while the saxophone continues to improvise over the chord changes. The coda, which begins in m. 102, is a manipulation of theme B. It begins with one last transposition up a perfect fourth, further expanding the intervallic distance from the B theme's original pitch level. The intensity of the ending is reinforced by a homorhythmic treatment of the melody, densely harmonized by the entire ensemble, and energized by the extremely high register of the violins.

Much of the harmonic movement in "Longing" consists of brief three- or four-chord cadences in distantly related keys. For instance, the four cadences that comprise the harmony of the two main-body A sections are analyzed in Example 3.2. The fifth cadence is only present in A<sup>1</sup>.

### EXAMPLE 3.2

$\frac{2 \_ \%r \_ 6}{\text{-----}\{ \text{-----}}$	$\frac{Nt \_ \% \_ 6}{\text{-----}\{ \text{-----}}$	$\frac{\$ r \_ !r \_ 2}{\text{-----}\{ \text{-----}}$	$\frac{\$ e \_ \%e/6 \_ \$ e}{\text{-----}\{ \text{-----}}$
of F# Major (m. 3 - 4)	of G# Major (m. 5 - 6)	of E Major (m. 7 - 9)	of A Major (m. 10 - 11)

$\frac{\%e/6 \_ \$ e \_ \% \_ 6}{\text{-----}\{ \text{-----}}$
of A Major (m. 26 - 27)

Likewise, the harmony of the four-measure B section phrases utilizes short cadences to lend contrast to the antecedent-consequent construction of the phrases. However, the two-bar antecedent subphrase is composed of a five-chord

cadence, whereas the consequential subphrase makes use of six chords, as demonstrated in Example 3.3.

### EXAMPLE 3.3

$\$ r \_ ! t \_ 6 e \_ 4 e \_ 6 e$ $\text{---}\{\text{---}\text{---}\{\text{---}$	$2 e \_ ! e \_ \$ q \_ 2 e \_ \% e \_ ! e$ $\text{---}\{\text{---}\text{---}\{\text{---}$
of C Major    of A Major (m. 34-36)	of C major    of E $\flat$ Major (m. 36-38)

The harmonic significance of the two subphrases reveals a clear mediant relationship. The antecedent shifts from C major down to its chromatic submediant, A major. The second half of the phrase begins again in C major, but advances to the chromatic mediant key of E $\flat$  major. Musically, the melody strives to find solace in key areas either down or up a minor third in distance from where it begins. While the ii-V-I cadence in E $\flat$  major attempts to bring harmonic completion to the phrase, the final tonic chord includes a B-natural, or raised fifth, providing an eerie unresolved dissonance which leaves the listener feeling incomplete. Because a strong resolution is expected after so much harmonic



unrest, the imperfection of this chord functions appropriately in regard to the motivation of the movement's title, "Longing."

On a more local harmonic level, many of the vertical sonorities consist of closed-position diatonic clusters (Example 3.4).

#### EXAMPLE 3.4

The image displays two measures of music from Example 3.4. The first measure, labeled 'm. 36, beat 1', shows a treble clef with a sharp key signature (F#) and a bass clef with a natural key signature (F). The second measure, labeled 'm. 38, beat 1', shows a treble clef with a natural key signature (F) and a bass clef with a flat key signature (Bb). Both measures contain a cluster of notes in the treble and a single note in the bass.

Often these clusters contain one or two foreign pitches which are unrelated to the chord root. Providing this thread of dissonance adds to the unsettling character and overall mood of the piece.

Essentially, the melodic content of "Longing" relies on small, lyrical gestures rather than long, flowing lines. Sometimes these miniature components correspond to one another in length and rhythmic treatment, yet their contour is

different. The opening saxophone line perhaps best exhibits the segmented nature of this melodic construction. In mm. 2-4, the overall shape begins on D $\flat$  and ends up a perfect fourth on G $\flat$ . The pickup to the next phrase embellishes the accented starting pitch, E, from which the melody drops to finish on C, a major third below. Linearly, the second of these subphrase shapes is an inversion of the first, making it a sufficient complement. Note that the overall length and rhythmic design of both motives are almost identical. As the A section progresses, these melodic fragments increase in length and range, intensifying the emotional temperament of the theme.

The four-measure "hook" phrase of section B is also made up of two smaller subphrases. Furthermore, these smaller two-bar motives are related in length and rhythm, and their complementary function can best be labeled antecedent and consequent respectively. The two pieces work together in a generally stepwise fashion, ascending as if seeking an uplifting result.

The introspective nature of "Longing" is supported in essence by various aspects of the rhythm section. The drummer's role in the A sections is quite sparse, providing a whisper of brushwork on the snare drum while maintaining a strong, rhythmic quarter-note pulse on the ride cymbal. The rhythmic pulse lends continuity to the constantly shifting time signatures brought about by the

unevenness of the melodic content. This dirge-like groove is fortified by highly sustained bass notes and piano chords. In contrast to other sections in the movement, as well as to much of the first and third movements in *Three Tone Poems*, the changes in harmony in section A occur on beats rather than in syncopation.

Once the B theme is established by the piano, the drums enter with a new, reggae-inspired groove. At this point in the piece, the movement and flow of this new feel amplifies the rhythmic intensity in conjunction with harmonic anticipation of beats one and three. The piano/ vibraphone accompaniment leading into and continuing through the saxophone solo (mm. 53-79) takes full advantage of the growth in syncopation, now anticipating even the upbeats within each measure.

"Longing" explores profound human sentiments while utilizing the saxophone as a representation of this very personal search for understanding. Overall, the rhythmic feel of "Longing" is kept intentionally simple and quite accessible for most listeners, cleansing the palate in preparation for the rhythmically intense final movement, "Festival del Mundo."

## **Chapter 4: Movement III. "Festival del Mundo"**

The final movement of *Three Tone Poems*, "Festival del Mundo," exists for a variety of reasons. Most evident is its completion of the grand tempo scheme, exhibiting energetic, fast-paced rhythmic grooves. In addition, the pianist is the featured soloist, the last timbral member of the small group to be spotlighted. This fulfills my desire to provide a variety and balance of improvisers to the entire composition.

Another highlight of this movement is auxiliary percussion, adding another level of rhythmic texture to complement the drums. I felt these instruments were necessary to authenticate the activity that is vital to the Latin-American styles used in this music. While the improvisational focus in this movement involves neither the drummer nor the auxiliary percussionists, their efforts are quite noticeable in that they play such an integral and dynamic role in Caribbean-inspired rhythms.

This movement relates to the preceding movements in several interesting ways. With respect to the similarities between this and "Combined Forces," the most outstanding characteristic in common is their incorporation of Afro-Caribbean rhythmic styles. Example 4.1a illustrates some of the drum and

percussion styles, while Example 4.1b demonstrates a common Afro-Cuban tumbao bass pattern, both of which are used in this piece.

### EXAMPLE 4.1a

Afro-Venezuelan (m. 2)                      Salsa tumbao w/ backbeat (m. 56)

The notation for Example 4.1a is divided into two systems. The first system, labeled 'Afro-Venezuelan (m. 2)', shows a 4/4 drum part with HH (hi-hat) and Sn (snare) patterns, and an 'Aux. Perc.' part with Guiro and Shaker patterns. The second system, labeled 'Salsa tumbao w/ backbeat (m. 56)', shows a 4/4 drum part with HH and Sn patterns, and an 'Aux. Perc.' part with Guiro and Shaker patterns. The notation uses various rhythmic symbols like eighth notes, sixteenth notes, and rests to represent the patterns.

Traditional swing (mm. 70-71)                      Afro-Cuban 12/ 8 (m. 206)

The notation for Example 4.1a is divided into two systems. The first system, labeled 'Traditional swing (mm. 70-71)', shows a 4/4 drum part with Ride and Sock patterns. The second system, labeled 'Afro-Cuban 12/ 8 (m. 206)', shows a 12/8 drum part with a Shaker pattern. The notation uses various rhythmic symbols like eighth notes, sixteenth notes, and rests to represent the patterns.

### EXAMPLE 4.1b

Bass tumbao (mm. 187-88)

G7(b9)                      Cm9                      F#°7                      G

The notation for Example 4.1b shows a Bass tumbao pattern in 4/4 time. The pattern is written on a bass staff and consists of a series of eighth and sixteenth notes. Above the staff, the chords G7(b9), Cm9, F#°7, and G are indicated, corresponding to the notes in the pattern.

"Festival del Mundo" also includes a repeated vamp as the foundation for its A section, much as in "Combined Forces." In both examples, melodies are written to fit over the revolving harmonic pattern. And although both vamps sound quite different from one another, they are similar in their sophisticated harmonic construction.

While the melodies written atop the first movement's A section vamp are intended to sound virtuosic and improvisational, the melodic content over the A section vamp of "Festival del Mundo" is simple and folk-like. By itself, this twelve-chord vamp seems disjointed, but when the melody is brought into play over this vamp, those same twelve chords become meaningful in how they relate to one another.

The Caribbean-inspired grooves of "Festival del Mundo" also relate to the Jamaican reggae rhythmic feel of the second movement. However, what is most similar to the second movement is the third movement's melodic phrase construction. Particularly in comparison to the second movement's B theme, almost all of the melodic content in "Festival del Mundo" consists of clear, concise four-bar phrases, akin to Classical era periods of the likes of Haydn and Mozart. As one would expect to find in melodies by these composers, there is noticeable evidence of antecedent-consequence phrasing in this piece. Also, the lyricism of theme D is quite similar to the infectious B theme hook of the second

movement. Both examples churn repeatedly from their final presentation to the end. My ultimate goal in writing theme D was to complement the movement's exciting rhythmic intensity in the hopes that the audience is left remembering the tune long after the performance is completed.

I had two main Latin jazz composers in mind when I began to consider this piece. I was particularly inspired by a work composed by a lesser-known Venezuelan musician, Pedro Eustache. In his "Strive for Higher Realities" Eustache exploits the traditional African musical practice of call and response.<sup>5</sup> Additionally, his Afro-Venezuelan rhythmic treatment appealed greatly to me. Chick Corea has always remained a significant influence on my musical interests, especially in terms of his rhythmic concept and harmonic vocabulary. Like classically-trained Corea, I attempted to blend certain rhythmic traditions of Latin-American with Western European classical harmonic and structural practices. On the modern classical side, Arnold Schoenberg's developments in serial pitch construction inspired me to employ a twelve-tone row as a basis for the A section vamp. Thus, my influences traverse various geographical and historical musical traditions that do not regularly come into contact with one another.

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<sup>5</sup> Pedro Eustache, Strive for Higher Realities, MMP, 1996.

The global structure of "Festival del Mundo" unfolds in much the same fashion as does "Combined Forces" (Example 4.2).

#### EXAMPLE 4.2

<b>Measures:</b>	1-13	14-17	18-21	22-26	26-29
<b>Lg. Sections:</b>	Introduction	A		A <sup>1</sup>	
<b>Subsections and detail:</b>	12-chord A section vamp and str. bkgds.	call <sup>1</sup>	response	call <sup>2</sup>	response

30-42	43-46	47-50	51-54	55-69	70-127
B	Vamp	A		C	Piano Solo
	Different string variation	call <sup>1</sup>	response		String bkgds. second time through form

128-142	143-150	151-179	179-186	187-190	191-194
C	B	Development	D		
		Foreshadows theme D, uses B fragments	2 statements of theme D	Piano solo over D harmony	Solo cont. over 3rd "D" statement.

195-198	199-205	206-215
		Coda
Solo cont. over string bkgds.	4th statement of theme D	Based on "D", change of groove



Instead of a slow introduction, the third movement begins immediately with a vivacious twelve-chord rhythm section vamp. Gradually, strings enter on a rhythmic ostinato, blossoming from a central unison pitch into a richly expanded sonority. Finally in m. 14, after the orchestral inauguration, the saxophone presents the first 4-bar summons, labeled **call<sup>1</sup>** (Example 4.3), over the now-familiar harmonic vamp.

#### EXAMPLE 4.3

**call<sup>1</sup>** (tenor saxophone), mm. 14-17



**response** (strings), mm. 18-21



**call<sup>2</sup>** (tenor saxophone), mm. 22-26



The strings respond with two 2-bar folk-like statements (labeled **response**), each voice at the same pitch level, but comfortably in its own range. Although their harmonic rhythm is borrowed from the vamp, the chords underneath the response stray from the vamp's harmonic pitch pattern. In m. 22, the saxophone initiates another call-and-response section using a different, slightly elongated, melody (**call**<sup>2</sup>). Instead of the typical even-numbered phrase structure of calls and responses, **call**<sup>2</sup> is five measures in length and overlaps the second orchestral response, identical to the first response.

Due to the frequency of the chromatically shifting harmony in the A sections, I felt it necessary to introduce a contrasting theme based on simpler chords moving at a much slower pace. Therefore, only four chords govern the much more thickly textured B section (mm. 30-42). The basses introduce pedal point for the first time in the piece while the measured tremolo, in the other string voices, maintains rhythmic intensity. And although the saxophone continues to lead the ensemble melodically, pairs of string voices trade off while reinforcing the B theme.

Following the final A section, a new theme is introduced in section C (mm. 55-69). Again, a pedal point is used during this theme to slow down the harmonic flow, providing a moment of relief from the harmonically active A sections. Melodically, the structure of the C theme is that of an asymmetrical

period. The first four measures, introduced again by the saxophone, demonstrate the first antecedent, whose cadence ends on an incomplete tonic chord, E major, in m. 59. The second antecedent phrase begins exactly as the first, but it cadences on a suspended B-dominant chord, akin to a half cadence. Aside from being six measures in length, the third and final consequent phrase of this period is also transposed down a perfect fifth to A major. Furthermore, its resolution to D major in m. 69 provides the strongest cadence of the three phrases. Not only does the penultimate chord function as a passing dominant, but the final chord settles on the root in the bass.

As a vehicle for the pianist's improvisation at m. 70, the harmonic pattern from section A is used for the solo changes. The sonority of these chords is somewhat altered by the underlying pedal point in the bass. Also, the chords unfold at a slower rate than they did in the original A sections, contributing to the ease of the improvisation. Beginning in m. 102, the quicker harmonic rhythm of the solo changes combined with the energy of the walking bass serve to intensify the emotional character of the piano solo.

After a brief recapitulation of themes C and B respectively, theme D is introduced. Up to this point, the saxophone has acted as group leader, instigating themes A, B, and C. In m. 157, it is the second violins and violas that introduce theme D, but in a drastically different fashion than the saxophone initiations.

Because theme D does not reach full potential until m. 179, the strings present a foreshadowing development of the theme in rhythmic augmentation (Ex. 4.4). A piano obbligato plays in counterpoint to the strings as they trade fragments of what will eventually become the complete D theme.

#### EXAMPLE 4.4

The musical score for Example 4.4 spans measures 157 to 166. It features six staves: Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The Piano part begins in measure 157 with a complex, rhythmic melody. The strings (Vln. I, Vln. II, Vla., Vlc., Cb.) play a foreshadowing development of Theme D in rhythmic augmentation. The score is marked with 'f' (forte) and 'p' (piano) dynamics. The measures are numbered 157, 158, 159, 160, 161, 162, 163, 164, 165, and 166.

The image shows a musical score for measures 167 through 170. The score is written for five staves: Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello/Contrabass (Vlc./Cb.). The Piano part features a complex, rapid melodic line in the right hand and a more sustained, arpeggiated line in the left hand. The Violins and Viola play a rhythmic, eighth-note pattern. The Violoncello and Contrabass play a similar rhythmic pattern, with some triplets and accents. The score includes various musical notations such as slurs, ties, and dynamic markings.

In mm. 172-179, a developmental canon using a B theme fragment builds excitement into the first real statement of theme D by the piano (Ex. 4.5).

# EXAMPLE 4.5

Example 4.5 is a musical score for a large ensemble, featuring the following instruments and parts:

- T Sax.**: Tenor Saxophone, measures 172-175.
- Pno.**: Piano, measures 172-175.
- Aux. Perc.**: Auxiliary Percussion, measures 172-175.
- Vln. I**: Violin I, measures 172-175.
- Vln. II**: Violin II, measures 172-175.
- Vla.**: Viola, measures 172-175.
- Vlc.**: Violoncello, measures 172-175.
- Cb.**: Contrabass, measures 172-175.

The score continues with measures 176-180, featuring a variety of musical textures and dynamics. The key signature remains one flat (B-flat). The tempo is marked *mod.* (moderato). The score includes a variety of musical textures, including melodic lines, harmonic support, and rhythmic patterns.

From this point to the end, theme D undergoes four complete statements. The pianist acts as the leader this time, initiating the new tempo for this theme. Afterward, the piano improvises over the eight-chord harmony of the D section while the original melody is played by the saxophone and supported by contrapuntal string backgrounds.

At last, beginning in m. 206, the coda appears. The saxophone, piano and violins share the closing theme which, not surprisingly, unfolds out of almost one complete statement of the D theme. The character of this ultimate D statement is further enhanced by the new Afro-Cuban 12/ 8 rhythmic groove. The last two measures feature an exciting homorhythmic tutti line that branches off into contrary motion, ending on a fiery, expansive final chord.

The harmonic vocabulary of "Festival del Mundo" varies in function and sophistication throughout the movement. Perhaps the most harmonically complex moments in the piece appear in the opening vamp and the A sections that utilize the vamp. As the movement progresses, harmonic movement slows, and chord resolutions begin to make more sense from a traditionally classical standpoint.

Although it may not be instantly evident, the opening vamp's random-sounding chord progression is best explained in terms of the technique used to derive the chords. My original intent for this vamp was for it to sound chaotic by

itself, but once the saxophone melody enters at the first A section, the harmonic progression is given new meaning. In order to achieve my goal, I turned my attention to the serial twelve-tone approach popularized mainly by composers such as Arnold Schoenberg, Anton Webern, Pierre Boulez, and Milton Babbitt. Rather than follow through with the method to the extent that Boulez and Babbitt did, totally organizing rhythms, dynamics and other musical parameters, I used twelve-tone pitch organization merely to create a bass line and chord melody. The pitch material sandwiched in between these two voices is not derived from the matrix that applies to the primary tone row.

Since I developed the bass line first when constructing the vamp, I labeled the row  $P_0$  (Example 4.6).

#### EXAMPLE 4.6

$P_0$  of Vamp and A Section Tone Row

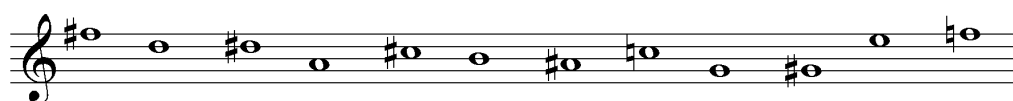




From this initial set of chromatic pitches, I was able to create a matrix which revealed all of the available variations of the primary row. It was from this matrix that I chose RI<sub>9</sub> to serve as the chord melody (Example 4.7).

#### EXAMPLE 4.7

RI<sub>9</sub> of Vamp and A Section Tone Row



Of the 47 available row variations from which to choose, I selected RI<sub>9</sub> because it suggested many harmonic possibilities in filling out the vertical space. I also found it intriguing that, although it is not a forward inversion of the primary row, RI<sub>9</sub> works well contrapuntally, providing ample opportunity for contrary motion when juxtaposed over the primary row.

Once the outer voices were established, I experimented with different chords for each note in sequence, trying to avoid blatant tonal relationships from one chord to the next, thus enabling a more randomized sound. The configuration of these chords consists of mostly four- to five-note diatonic clusters, sonorities

similar to those in the two previous movements. Since I had already settled on an Afro-Venezuelan groove, I found a rhythm in which these chords could unfold. While the four-bar length of the vamp implies a level of regularity, the twelve chords are not divided proportionally into four groups of three. The irregular harmonic rhythm that I composed creates a grouping of 3-2-4-4.

At the beginning of each A section, I wanted the saxophone calls to be simple and folk-like. Hence, the challenge was to accomplish this goal by deriving melodies that fit over the sophisticated chord progression. I started with lyrical rhythmic ideas, and the triadic contour of the melodies began to take form.

Similarly, I wanted the group responses to be even simpler than the saxophone calls. I limited the harmony to three chords which suggest a cadence on B minor (mm. 18-21). For variety in color and shape, the bass note of the subdominant-function chords alternates between F and E $\flat$ . The superimposed orchestral melody is derived from the E mixolydian mode, which works equally well in B dorian over the B minor cadences.

The tumultuous B section, in mm. 30-42, utilizes moments of harmonic tension and pedal point to create excitement and provide contrast to the much more blissful A sections. Not only are just four chords present, but the harmonic rhythm of these chords is drastically slower in duration.

Section C harmony is more traditionally tonal than the harmonic progression of section B. The melody and chords alike are vital to the asymmetric period construction of the section. The slight dissonance in each sonority is achieved by the use of a foreign bass note, or a lower-voice pitch that does not relate diatonically to the upper structure chord. As in section B, moments of pedal point are used underneath this harmonic movement giving the illusion that harmonic time is suspended or impeded.

The harmonic foundation for the piano solo (mm. 70-101) is a combination of two elements from different preceding sections. The solo changes are derived from the A section vamp chords. However, the bass maintains even longer episodes of pedal point, the antithesis of what was played under these chords originally. While not mathematically exact, the harmonic rhythm of these solo changes is augmented from the rate that the chords originally unfold in the A section vamp.

Finally, the chord progression underneath the hypnotic D theme is, by comparison, perhaps the most classical in nature. When analyzed in the key of C minor (Example 4.8), the chords hover around the dominant.

#### EXAMPLE 4.8

c mi: | 7 0e \_ 1 | 7 0y/% \_ %w | # w \_ %q | 7 0e/% \_ %e |

After several reiterations of this D theme, the coda (mm. 206-215) briefly moves away from C minor as the climax intensifies. A final V - i cadence closes out the piece with a flourish.

In short, the most outstanding characteristic of "Festival del Mundo" is the celebration of music from distinct traditions. From my inclusion of Western African call-and-response to neo-Classical harmonic forms and modern twelve-tone technique to the Latin-influenced pulsating percussive rhythms, the final movement of the *Three Tone Poems* uniquely blends musical elements developed over many centuries. In keeping with my overall tempo scheme, "Festival del Mundo" also ends the piece with an exuberant spirit.

## Chapter 5: Conclusion

Throughout this analysis I have elaborated on four key aspects for each of the movements in *Three Tone Poems for Small Jazz Ensemble and Strings*. I discuss in detail the formal structure, harmonic tendencies, melodic style, and rhythmic treatment for all three pieces in an effort to demonstrate how they interrelate. I also address the issue of instrumentation, especially in terms of the interaction between the string orchestra and the small combo, as well as the distribution of improvised solos. The overall tempo scheme further reflects my overarching goal to maintain proportion in this work.

In order to express the many facets of my musical training, I chose to incorporate several varying cultural and theoretical musical styles. Despite the geographic, temporal, and philosophical differences, I hoped to achieve a unique sound that synthesizes disparate traditions. I anticipate that my own compositional voice will contribute to these musical legacies.

## Chapter 6: *Three Tone Poems for Small Jazz Ensemble and Strings* (Scores)

### MOVEMENT I. "COMBINED FORCES"

The musical score for Movement I, "Combined Forces," is written for a Small Jazz Ensemble and Strings. The ensemble includes Tenor Sax, Piano, Bass, Drums, and Vibraphone. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 4/4 time and begins with a tempo marking of  $\text{♩} = 96$ . The Tenor Sax and Drums parts feature an "accel." (accelerando) marking. The Piano and Bass parts have a "Solo freely, but briefly" instruction. The string section includes markings for "div." (divisi), "punta d'arco" (pizzicato), and "p" (piano). The score concludes with a double bar line and repeat signs.



T Sax. 18 19 20 21 22 23 24  
 Pno. *mp* *f*  
 Bass 18 19 20 21 22 23 24  
 Dr. 18 19 20 21 22 23 24  
 Vibes *f*  
 Vln. I *non div.* *ff* *arco* *mf*  
 Vln. II *non div.* *ff* *arco* *mf*  
 Vla. *mp* *mf*  
 Vlc. *mp* *mf*  
 Cb. *mp*

T Sax. 25 26 27 28 29 30  
 Pno. 25 26 27 28 29 30  
 Bass 25 26 27 28 29 30  
 Dr. cymbal roll *p* *f*  
 Vibes *f*  
 Vln. I *arco* *mf* *f* *div.*  
 Vln. II *mf* *f* *div.*  
 Vla. *arco* *f*  
 Vlc. *arco* *f*  
 Cb. *mf* *f*



31  $\bullet = 126$

T Sax. *subtone*

Pno. *mf*

Bass *mf*

Dr. *mf*  $\bullet = 126$  H.H. C7 9 13 4 H.D.

Vibes

Vln. I *dim.*

Vln. II *dim.*

Vla. *dim.*

Vlc. *dim.*

Cb. *dim.*

32 33 34 35 36

T Sax.

Pno. *mf*  $E7(\sharp 9)$   $Fmin$   $G7(\sharp 9)$   $Gmin/A\flat$   $Fmin$   $G\sharp 7$

Bass

Dr. *cont. x-stick groove*

Vibes

Vln. I

Vln. II

Vla.

Vlc.

Cb.

37 38 39 40 41 42

T Sax. 43 44 45 46 47  
 Pno.  $B^b m11$   $E7(\sharp 9)$   $Fmin$   $G7(\sharp 9)$   
 Bass 43 44 45 46 47  
 Dr. 43 44 45 46 47  
 Vibes  $mf$   
 Vln. I  $mf$   
 Vln. II  $mf$   
 Vla.  
 Vlc.  
 Cb. 43 44 45 46 47

T Sax. 48 49 50 51 52  
 Pno.  $Gmin/A^b$   $Fmin$   $G/E^b$   $B^b m11$   
 Bass 48 49 50 51 52  
 Dr. 48 49 50 51 52  
 Vibes  $mf$   
 Vln. I  $mf$   
 Vln. II  $mf$   
 Vla.  $mf$   
 Vlc.  $p$   
 Cb. 48 49 50 51 52

53

T Sax.

Pno.

Bass

Dr.

Vibes

Vln. I

Vln. II

Vla.

Vlc.

Cb.

54 55 56 57

E7(#9) Fmin G7(#9) Gmin/A<sup>b</sup> Fmin G/E<sup>b</sup> B<sup>b</sup>n11

*f* *mf*

*dim.* *dim.* *dim.* *p dim.*

T Sax.

Pno.

Bass

Dr.

Vibes

Vln. I

Vln. II

Vla.

Vlc.

Cb.

58 59 60 61

E7(#9) Fmin G7(#9)

62 63 64 65 66

T Sax.

Pno.

Bass

Dr.

Vibes

Vln. I

Vln. II

Vla.

Vlc.

Cb.

62 63 64 65 66

Gmin/A<sup>b</sup> Fmin G/E<sup>b</sup> B<sup>b</sup>m11

light fill

67 68 69 70 71 72

T Sax.

Pno.

Bass

Dr.

Vibes

Vln. I

Vln. II

Vla.

Vlc.

Cb.

67 68 69 70 71 72

F/C# E<sup>b</sup>E C/G# E<sup>b</sup>B D/E<sup>b</sup> B/C Ault B<sup>b</sup>m(maj7)

*f* *mf*

Erskine Reggae Back to X-stick groove

*pp* *mf* *mf* *mf* *mf* *mf*

*uniz.* *uniz. EXCH.*

73 74 75 76 77 78

T Sax. *mf* *non trem.* *unlc.* *mf* *p*

Pno. *mf* *p*

Bass *mf* *p*

Dr. *light fill* *mf* *p*

Vibes *mf* *p*

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vlc. *mf* *p*

Cb. *mf* *p*

79 80 81 82 83 84

T Sax. *mf* *non trem.* *unlc.* *mf* *p*

Pno. *mf* *p*

Bass *mf* *p*

Dr. *mf* *p*

Vibes *mf* *p*

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vlc. *mf* *p*

Cb. *mf* *p*

T Sax. 85 86 *f* 3 87 88 89 90  
 Pno. 85 86 87 88 89 90  
 Bass 85 86 87 88 89 90  
 Dr. 85 86 Break 87 more aggressive rock feel 88 89 90 fill  
 Vibes 85 86 87 88 89 90  
 Vln. I 85 86 87 88 89 90 *uniz.*  
 Vln. II 85 86 87 88 89 90 *uniz.*  
 Vla. 85 86 87 88 89 90 *uniz.*  
 Vlc. 85 86 87 88 89 90 *uniz.*  
 Cb. 85 86 87 88 89 90

Chords: G:G# BbB Cm13 E7(add4) F/Gb Gm11 Ab13

T Sax. 91 92 93 94 95 96  
 Pno. 91 92 93 94 95 96  
 Bass 91 92 93 94 95 96  
 Dr. 91 92 93 94 95 96  
 Vibes 91 92 93 94 95 96  
 Vln. I 91 92 93 94 95 96 *uniz.*  
 Vln. II 91 92 93 94 95 96 *uniz.*  
 Vla. 91 92 93 94 95 96 *f*  
 Vlc. 91 92 93 94 95 96 *f*  
 Cb. 91 92 93 94 95 96 *mf*

Chords: FM7 Am9 Dm11 F#alt Falt

Dr. 94 1/4 Time Cha-Cha Rock 2

T Sax.   
 Pno.   
 Bass   
 Dr.   
 Vibes   
 Vln. I   
 Vln. II   
 Vla.   
 Vlc.   
 Cb.

T Sax.   
 Pno.   
 Bass   
 Dr.   
 Vibes   
 Vln. I   
 Vln. II   
 Vla.   
 Vlc.   
 Cb.

T Sax. 109 110 111 112 113 114  
 E7(♯9) Fmin G7(♯9) E7(♯9) Fmin G7(♯9) Gmin/A♭ Fmin G/E♭  
 Pno. 109 110 111 112 113 114  
 Bass 109 110 111 112 113 114  
 Dr. 109 110 111 112 113 114  
 Vibes 109 110 111 112 113 114  
 Vln. I 109 110 111 112 113 114  
 Vln. II 109 110 111 112 113 114  
 Vla. 109 110 111 112 113 114  
 Vlc. 109 110 111 112 113 114  
 Cb. 109 110 111 112 113 114

T Sax. 115 116 117 118 119 120  
 B♭m11 G/G♯ B♭B Cm7 A♭M7 Dm11 F2/A D/B♭  
 Pno. 115 116 117 118 119 120  
 Bass 115 116 117 118 119 120  
 Dr. 115 116 117 118 119 120  
 Vibes 115 116 117 118 119 120  
 Vln. I 115 116 117 118 119 120  
 Vln. II 115 116 117 118 119 120  
 Vla. 115 116 117 118 119 120  
 Vlc. 115 116 117 118 119 120  
 Cb. 115 116 117 118 119 120

Break more aggressive rock feel



T Sax. 121 122 123 124 125 126  
 Gm7 Em7(♭5) E♭m6 F♯D DM7(+5)/G F♯M7(+5)/C  
 Pno. 121 122 123 124 125 126  
 Bass 121 122 123 124 125 126  
 Dr. 121 122 123 124 125 126  
 Vibes 121 122 123 124 125 126  
 Vln. I 121 122 123 124 125 126  
 Vln. II 121 122 123 124 125 126  
 Vla. 121 122 123 124 125 126  
 Vlc. 121 122 123 124 125 126  
 Cb. 121 122 123 124 125 126

T Sax. 127 128 129 130 131 132  
 Pno. 127 128 129 130 131 132  
 Bass 127 128 129 130 131 132  
 Dr. 127 128 129 130 131 132  
 Vibes 127 128 129 130 131 132  
 Vln. I 127 128 129 130 131 132  
 Vln. II 127 128 129 130 131 132  
 Vla. 127 128 129 130 131 132  
 Vlc. 127 128 129 130 131 132  
 Cb. 127 128 129 130 131 132



145 146 147 148 149 150

T Sax.

Pno.

Bass

Dr.

Vibes

Vln. I

Vln. II

Vla.

Vlc.

Cb.

(continue similar latin style)

Dalt Gm11 A<sup>b</sup>13sus

151 152 153 154 155 156

T Sax.

Pno.

Bass

Dr.

Vibes

Vln. I

Vln. II

Vla.

Vlc.

Cb.

F2/A D: B<sup>b</sup> Balt Ealt B<sup>b</sup>7sus

157 158 159 160 161 162 163

T Sax.

Pno.

Bass

Dr.

Vibes

Vln. I

Vln. II

Vla.

Vlc.

Cb.

Am11

164 165 166 167 168

T Sax.

Pno.

Bass

Dr.

Vibes

Vln. I

Vln. II

Vla.

Vlc.

Cb.

G/A<sup>b</sup> E/F C<sup>#</sup>D B<sup>b</sup>B B<sup>b</sup>7(9) E<sup>b</sup>m11

166 cont. Latin feel

2nd X only

mf

p

169 170 171 172 173 174

T Sax. Dalt Gm11 A<sup>b</sup>13sus F2/A D/B<sup>b</sup> Balt

Pno. Dalt Gm11 A<sup>b</sup>13sus F2/A D/B<sup>b</sup> Balt

Bass Dalt Gm11 A<sup>b</sup>13sus F2/A D/B<sup>b</sup> Balt

Dr. Dalt Gm11 A<sup>b</sup>13sus F2/A D/B<sup>b</sup> Balt

Vibes Dalt Gm11 A<sup>b</sup>13sus F2/A D/B<sup>b</sup> Balt

Vln. I

Vln. II

Vla.

Vlc.

Cb.

175 176 177 178 179 180

T Sax. Ealt B<sup>b</sup>7sus

Pno. Ealt B<sup>b</sup>7sus

Bass Ealt B<sup>b</sup>7sus

Dr. Ealt B<sup>b</sup>7sus

Vibes Ealt B<sup>b</sup>7sus

Vln. I

Vln. II

Vla.

Vlc.

Cb.

183

T Sax.

181 182 184 185 186

G/A<sup>b</sup>Fm9 G<sup>b</sup>Bm11

Falt

Pno.

181 182 184 185 186

G/A<sup>b</sup>Fm9 G<sup>b</sup>Bm11

Bass

181 182 184 185 186

fill- 183 1/2 Time Cha-Cha Rock 2

Dr.

181 182 184 185 186

G/A<sup>b</sup>Fm9 G<sup>b</sup>Bm11

Vibes

181 182 184 185 186

Vln. I

183 *pizz.* *p*

Vln. II

183 *f*

Vla.

183 *f*

Vlc.

183 *pizz.* *mf*

Cb.

183 *mf*

T Sax.

187 188 189 190 191 192

B<sup>b</sup>7(♯11) B min D<sup>b</sup>C

Pno.

187 188 189 190 191 192

Bass

187 188 189 190 191 192

Dr.

187 188 189 190 191 192

Vibes

187 188 189 190 191 192

Vln. I

187 188 189 190 191 192

Vln. II

187 188 189 190 191 192

Vla.

187 188 189 190 191 192

Vlc.

187 188 189 190 191 192

Cb.

187 188 189 190 191 192

*arco*

193 194 195 196 197 198

T Sax. *pp*

Pno. *p*

Bass

Dr. Break Back to X-stick groove 2

Vibes

Vln. I *pp*

Vln. II

Vla. *p* *arco*

Vcl. *p* *arco*

Cb. *p*

193 194 195 196 197 198

D<sup>b</sup>C C/D<sup>b</sup> B/D E7(♯9) Fmin G7(♯9) E7(♯9) Fmin G7(♯9)

199 200 201 202 203 204

T Sax. *f*

Pno. *f*

Bass

Dr. 2 2

Vibes

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vcl. *mf*

Cb. *mf*

199 200 201 202 203 204

E7(♯9) Fmin G7(♯9) E7(♯9) Fmin G7(♯9) Gmin/A<sup>b</sup> Fmin G E<sup>b</sup> B<sup>b</sup>m11

207.

T Sax. 205 206 3 208 209 210

Pno. 205 206 208 209 210

Bass 205 206 208 209 210

Dr. 205 206 Break 207. more aggressive rock feel 210

Vibes 207. *uniz.*

Vln. I 207. *uniz.*

Vln. II 207. *uniz.*

Vla. 207. *uniz.*

Vlc. 207. *uniz.*

Cb. 205 206 208 209 210

Chords: G/G# Bb/B Cm7 AbM7 Dm11 F2/A D/Bb

211 212 213 214 215 216

T Sax. 211 212 213 214 215 216

Pno. 211 212 213 214 215 216

Bass 211 212 213 214 215 216

Dr. 211 212 213 214 215 216 fill -----

Vibes 211 212 213 214 215 216

Vln. I 211 212 213 214 215 216

Vln. II 211 212 213 214 215 216

Vla. 211 212 213 214 215 216

Vlc. 211 212 213 214 215 216

Cb. 211 212 213 214 215 216

Chords: Gm7 Em7(b5) Ebm6 F#D DM7(+5)G GM7/B FM7(+5)/A



T Sax. *mf* 217 *Gm7* 218 *E♭/A♭* *D/B♭* *E♭m11* 219 220 221 222  
 Pno. 217 218 219 220 221 222 *f*  
 Bass 217 218 219 220 221 222  
 Dr. 217 218 219 220 221 222 *slight rit.*  
 Vibes *mf* 217 218 219 220 221 222  
 Vln. I *mf* 217 218 219 220 221 222 *dim.*  
 Vln. II *mf* 217 218 219 220 221 222 *dim.*  
 Vla. *mf* 217 218 219 220 221 222 *dim. poco a poco*  
 Vlc. *mf* 217 218 219 220 221 222 *dim. poco a poco*  
 Cb. *mf* 217 218 219 220 221 222 *dim. poco a poco*

T Sax. 223 224 225 226 227 228 229 230  
 Pno. 223 224 225 226 227 228 229 230  
 Bass 223 224 225 226 227 228 229 230  
 Dr. 223 224 225 226 227 228 229 230  
 Vibes 223 224 225 226 227 228 229 230  
 Vln. I 223 224 225 226 227 228 229 230  
 Vln. II 223 224 225 226 227 228 229 230  
 Vla. 223 224 225 226 227 228 229 230  
 Vlc. 223 224 225 226 227 228 229 230  
 Cb. 223 224 225 226 227 228 229 230

## MOVEMENT II. "LONGING"

Tenor Saxophone  $\text{♩} = 54$   
 Piano  $p$   
 Acoustic Bass  $p$   
 Drum Set  $\text{♩} = 54$  Ride Brushes Continue straight ballad style  
 Vibraphone  $p$   
 Violin I  $\text{♩} = 54$   
 Violin II  $p$   
 Viola  $p$   
 Violoncello  
 Contrabass  
 T. Sax. 9 10 11 12 13 14 15  
 Pano. 8 9 10 11 12 13 14 15  
 Bass  
 D. S. Ride bell 8 9 10 11 12 13 14 15  
 Vibes  
 Vln. I  $p$   
 Vln. II  $p$   
 Vla.  $p$   
 Vc.  $p$   
 Cb.  $p$   $div.$





T. Sx. *mf*  
 Pno. *mp*  
 Bass  
 D. S. HH, H.D., cont. Ersko-reggae  
 Vibes  
 Vln. I, Vln. II, Vla., Vc., Cb. *mp*, *cresc.*

T. Sx. *f*  
 Pno.  
 Bass  
 D. S. Ride  
 Vibes  
 Vln. I, Vln. II, Vla., Vc., Cb. *div.*, *amix.*, *f*

T. Sx. 49 50 51 52 53 54  
 Pno. 49 50 51 52 53 54  
 Bass 49 50 51 52 53 54  
 D. S. 49 50 51 52 53 54  
 Vibes 49 50 51 52 53 54  
 Vln. I 49 50 51 52 53 54  
 Vln. II 49 50 51 52 53 54  
 Vla. 49 50 51 52 53 54  
 Vc. 49 50 51 52 53 54  
 Cb. 49 50 51 52 53 54

T. Sx. 55 Solo 56 57 58  
 Pno. 55 56 57 58  
 Bass 55 56 57 58  
 D. S. 55 cont. Ersko-reggae 56 57 58  
 Vibes 55 56 57 58  
 Vln. I 55 56 57 58  
 Vln. II 55 56 57 58  
 Vla. 55 56 57 58  
 Vc. 55 56 57 58  
 Cb. 55 56 57 58

T. Sx.  $G\sharp m11$   $Em9$   $G\sharp m11$   $CM7$   $G(add2)$   $Am9$   $Fm9$   
 59 60 61 62  
 Pno.  $G\sharp m11$   $Em9$   $G\sharp m11$   $CM7$   $G(add2)$   $Am9$   $Fm9$   
 59 60 61 62  
 Bass  $G\sharp m11$   $Em9$   $G\sharp m11$   $CM7$   $G(add2)$   $Am9$   $Fm9$   
 59 60 61 62  
 D. S.  $G\sharp m11$   $Em9$   $G\sharp m11$   $CM7$   $G(add2)$   $Am9$   $Fm9$   
 59 60 61 62  
 Vibes  $G\sharp m11$   $Em9$   $G\sharp m11$   $CM7$   $G(add2)$   $Am9$   $Fm9$   
 59 60 61 62  
 Vln. I  $G\sharp m11$   $Em9$   $G\sharp m11$   $CM7$   $G(add2)$   $Am9$   $Fm9$   
 59 60 61 62  
 Vln. II  $G\sharp m11$   $Em9$   $G\sharp m11$   $CM7$   $G(add2)$   $Am9$   $Fm9$   
 59 60 61 62  
 Vla.  $G\sharp m11$   $Em9$   $G\sharp m11$   $CM7$   $G(add2)$   $Am9$   $Fm9$   
 59 60 61 62  
 Vc.  $G\sharp m11$   $Em9$   $G\sharp m11$   $CM7$   $G(add2)$   $Am9$   $Fm9$   
 59 60 61 62  
 Cb.  $G\sharp m11$   $Em9$   $G\sharp m11$   $CM7$   $G(add2)$   $Am9$   $Fm9$   
 59 60 61 62

T. Sx.  $Am9$   $G(add2)$   $F\sharp7(b5)$   $FM7$   $G7/E$   
 63 64 65  
 Pno.  $Am9$   $G(add2)$   $F\sharp7(b5)$   $FM7$   $G7/E$   
 63 64 65  
 Bass  $Am9$   $G(add2)$   $F\sharp7(b5)$   $FM7$   $G7/E$   
 63 64 65  
 D. S.  $Am9$   $G(add2)$   $F\sharp7(b5)$   $FM7$   $G7/E$   
 63 64 65  
 Vibes  $Am9$   $G(add2)$   $F\sharp7(b5)$   $FM7$   $G7/E$   
 63 64 65  
 Vln. I  $Am9$   $G(add2)$   $F\sharp7(b5)$   $FM7$   $G7/E$   
 63 64 65  
 Vln. II  $Am9$   $G(add2)$   $F\sharp7(b5)$   $FM7$   $G7/E$   
 63 64 65  
 Vla.  $Am9$   $G(add2)$   $F\sharp7(b5)$   $FM7$   $G7/E$   
 63 64 65  
 Vc.  $Am9$   $G(add2)$   $F\sharp7(b5)$   $FM7$   $G7/E$   
 63 64 65  
 Cb.  $Am9$   $G(add2)$   $F\sharp7(b5)$   $FM7$   $G7/E$   
 63 64 65

66 67 68

T. Sx. FM7 A7/F# GM7 A Bm

Pno.

Bass

D. S.

Vibes

Vln. I

Vln. II

Vla.

Vc.

Ch.

66 67 68

69 70 71

T. Sx. A7m11 D9(add2) Ebm9

Pno.

Bass

D. S.

Vibes

Vln. I

Vln. II

Vla.

Vc.

Ch.

69 71 pp



T. Sx. AM7 E<sup>b</sup>(add2) Fm9 DM7 A(add2)  
 72 73 74

Pno. 72 73 74

Bass 72 73 74

D. S. 72 73 74

Vibes 72 73 74

Vln. I 72 73 74

Vln. II 72 73 74

Vla. 72 73 74

Vc. 72 73 74

Cb. 72 73 74

T. Sx. Bm9 A(add2) A<sup>b</sup>7 GM7  
 75 76 77

Pno. 75 76 77

Bass 75 76 77

D. S. 75 76 77

Vibes 75 76 77

Vln. I 75 76 77

Vln. II 75 76 77

Vla. 75 76 77

Vc. 75 76 77

Cb. 75 76 77

78 79 80

T. Sx.

Pno.

Bass

D. S.

Vibes

Vln. I

Vln. II

Vla.

Vc.

Ch.

*mf*

81 82 83 84 85

T. Sx.

Pno.

Bass

D. S.

Vibes

Vln. I

Vln. II

Vla.

Vc.

Ch.

*p*

*div*

86 87 88 89

T. Sx.

Pno.

Bass

D. S.

Vibes.

Vln. I.

Vln. II.

Vla.

Vc.

Cb.

*mf*

*amis.*

90 91 92 93 94

T. Sx.

Pno.

Bass

D. S.

Vibes.

Vln. I.

Vln. II.

Vla.

Vc.

Cb.

*mf*

*mp*

*mf*

*pp*

*pp*

91 HH

cont. Ersko-reggae

B.D.

T. Sx. *Em11 Cm9 Em11 Cm7 Bbm7 Eb(add2) Ab7sus Dbm7 Dm7 C7*  
 95 96 97 98  
 Pno.  
 Bass  
 D. S.  
 Vibes  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Ch.  
 95 96 97 98 *mf*

T. Sx. *Bm7 Gm9 Bm11 Gm7 FM7 Bb(add2) Eb7sus Abm7*  
 99 100 101 102  
 Pno.  
 Bass  
 D. S.  
 Vibes  
 Vln. I  
 Vln. II  
 Vla.  
 Vc.  
 Ch.  
 99 100 101 102 *f*

103 104 105 *pp*

T. Sx.

103 104

Pno.

Bass

D. S.

103 104 105 106

Vibes.

Vln. I

Vln. II

Vla.

Vc.

Ch.

103 104 105 106 *pp*

This musical score page contains measures 103 through 106. The instruments are arranged in the following order from top to bottom: T. Sx. (Tenor Saxophone), Pno. (Piano), Bass, D. S. (Double Bass), Vibes. (Vibraphone), Vln. I (Violin I), Vln. II (Violin II), Vla. (Viola), Vc. (Violoncello), and Ch. (Cello). The score is written in 4/4 time. Measures 103 and 104 show various melodic and harmonic developments across the instruments. Measure 105 features a significant dynamic shift to *pp* (pianissimo) for the T. Sx. and Ch. parts. Measure 106 concludes the section with sustained notes and a final *pp* marking. The page includes measure numbers 103, 104, 105, and 106 at the beginning of their respective staves.

MOVEMENT III. "FESTIVAL DEL MUNDO"

Score for Movement III, "Festival del Mundo". The score is divided into two systems, each containing staves for various instruments.

**System 1 (Measures 1-5):**

- Tenor Sax:** Staff 1, measures 1-5.
- Piano:** Staff 2, measures 1-5.
- Bass:** Staff 3, measures 1-5.
- Drums:** Staff 4, measures 1-5. Includes notation for Snare (Sn.), Cymbal (C.), and Hi-Hat (HH.).
- Aux. Percussion:** Staff 5, measures 1-5. Includes notation for B.D. (Bongos) and Guiro/Shaker.
- Violin I:** Staff 6, measures 1-5.
- Violin II:** Staff 7, measures 1-5.
- Viola:** Staff 8, measures 1-5.
- Violoncello:** Staff 9, measures 1-5.
- Contrabass:** Staff 10, measures 1-5.

**System 2 (Measures 6-9):**

- T. Sax:** Staff 11, measures 6-9.
- Pno.:** Staff 12, measures 6-9.
- Aux. Perc.:** Staff 13, measures 6-9.
- Vln. I:** Staff 14, measures 6-9.
- Vln. II:** Staff 15, measures 6-9.
- Vla.:** Staff 16, measures 6-9. Includes notation for *p* (piano) and *simile*.
- Vlc.:** Staff 17, measures 6-9. Includes notation for *p* (piano) and *simile*.
- Cb.:** Staff 18, measures 6-9.

10 11 12 13

T Sax.

Pno.

Aux. Perc.

Vln. I *non dir*

Vln. II *p*

Vla.

Vlc. *simile*

Cb.

10 11 12 13

14 15 16 17

T Sax.

Pno.

Aux. Perc.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

15 16 17

T Sax.   
 Pno.   
 Aux. Perc.   
 Vln. I   
 Vln. II   
 Vla.   
 Vlc.   
 Cb. 

T Sax.   
 Pno.   
 Aux. Perc.   
 Vln. I   
 Vln. II   
 Vla.   
 Vlc.   
 Cb. 



T Sax.  
 Pno.  
 Aux. Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vlc.  
 Cb.

Measures 26, 27, 28, 29.

T Sax.  
 Pno.  
 Aux. Perc.  
 Vln. I  
 Vln. II  
 Vla.  
 Vlc.  
 Cb.

Measures 30, 31, 32, 33.

*trem. non div.*  
*p*  
*mf*  
*div.*  
*p*

T Sax.   
 Pno.   
 Aux. Perc.   
 Vin. I   
 Vin. II   
 Vla.   
 Vlc.   
 Cb.

Measures 34-37. T Sax. features a melodic line with trills and grace notes. Pno. provides harmonic support with chords and arpeggios. Aux. Perc. has a rhythmic pattern. Violins I and II play a rhythmic melody. Viola and Violoncello play a tremolo accompaniment. Contrabass plays a low, sustained line.

T Sax.   
 Pno.   
 Aux. Perc.   
 Vin. I   
 Vin. II   
 Vla.   
 Vlc.   
 Cb.

Measures 38-42. T Sax. is silent. Pno. is silent. Aux. Perc. has a rhythmic pattern. Violins I and II play a rhythmic melody. Viola and Violoncello play a tremolo accompaniment. Contrabass plays a low, sustained line.

43

T Sax.

Pno.

44 45 46

43

cont. Afro-Venezuelan groove

Aux. Perc.

44 45 46

43

non div.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

44 45 46

T Sax.

Pno.

47 48 49 50

47 48 49 50

Aux. Perc.

47 48 49 50

Vln. I

Vln. II

Vla.

Vlc.

Cb.

47 48 49 50

T Sax. 51 52 53 54 55 *f*  
 Pno. 51 52 53 54 55  
 Aux. Perc. 51 52 53 54 55  
 Vln. I 51 52 53 54 55  
 Vln. II 51 52 53 54 55  
 Vla. 51 52 53 54 55  
 Vlc. *unis.* 51 52 53 54 55  
 Cb. 51 52 53 54 55

T Sax. 56 57 58 59 60  
 Pno. 57 58 59 60  
 Aux. Perc. 56 57 58 59 60  
 Vln. I 56 57 58 59 60  
 Vln. II 56 57 58 59 60  
 Vla. 56 57 58 59 60  
 Vlc. 56 57 58 59 60  
 Cb. 56 57 58 59 60

*cont. tumbao/backbeat groove*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*

T Sax. 61 62 63 64 65  
 Pno. 61 62 63 64 65  
 Aux. Perc. 61 62 63 64 65  
 Vln. I 61 62 63 64 65  
 Vln. II 61 62 63 64 65  
 Vla. 61 62 63 64 65  
 Vlc. 61 62 63 64 65  
 Cb. 61 62 63 64 65

T Sax. 66 67 68 69  
 Pno. 66 67 68 69  
 Aux. Perc. 66 67 68 69  
 Vln. I 66 67 68 69  
 Vln. II 66 67 68 69  
 Vla. 66 67 68 69  
 Vlc. 66 67 68 69  
 Cb. 66 67 68 69

70 Swing 

T Sax. Piano Solo  
B M7/B<sup>b</sup>

Pno.

Aux. Perc.

Vln. I 2nd X only

Vln. II 2nd X only

Vla. 2nd X only

Vlc. 2nd X only

Cb.

71 72 73 74 75 76 77

71 72 73 74 75 76 77

71 72 73 74 75 76 77

71 72 73 74 75 76 77

71 72 73 74 75 76 77

71 72 73 74 75 76 77

78 79 80 81 82 83 84 85

T Sax. A/B<sup>b</sup>

Pno. B<sup>b</sup>7(9)

Aux. Perc.

Vln. I

Vln. II

Vla.

Vlc. div.

Cb.

78 79 80 81 82 83 84 85

78 79 80 81 82 83 84 85

78 79 80 81 82 83 84 85

78 79 80 81 82 83 84 85

78 79 80 81 82 83 84 85

78 79 80 81 82 83 84 85

86 87 88 89 90 91 92 93

T Sax.  $B\flat E\flat$   $E\flat 13$   $G(add2)E\flat$

Pno.

Aux. Perc.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

86 87 88 89 90 91 92 93

*uniz.*

94 95 96 97 98 99 100 101

T Sax.  $EM7(+5)E\flat$   $AM7/E\flat$   $F(add2)E\flat$

Pno.

Aux. Perc.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

94 95 96 97 98 99 100 101

*div.*

102

T Sax.

Pno.

103 104 105 106 107 108 109

B<sup>b</sup>M7/B<sup>b</sup> G/B<sup>b</sup> A<sup>b</sup>M7/B<sup>b</sup> A/B<sup>b</sup> B<sup>b</sup>7(♯9)

walk brwn. pedal and changes 103 104 105 106 107 108 109

B<sup>b</sup>M7/B<sup>b</sup> G/B<sup>b</sup> A<sup>b</sup>M7/B<sup>b</sup> A/B<sup>b</sup> B<sup>b</sup>7(♯9)

102 cont. freer swing

Aux. Perc.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

103 104 105 106 107 108 109

*div.*

*div.*

110 111 112 113 114 115 116 117

T Sax.

Pno.

B/B<sup>b</sup> B<sup>b</sup>E<sup>b</sup> E<sup>b</sup>13 G(add2)/E<sup>b</sup>

110 111 112 113 114 115 116 117

B/B<sup>b</sup> B<sup>b</sup>E<sup>b</sup> E<sup>b</sup>13 G(add2)/E<sup>b</sup>

110 111 112 113 114 115 116 117

Aux. Perc.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

110 111 112 113 114 115 116 117

*unEs.*

*unEs.*

*unEs.*



T Sax. 118 119 120 121 122 123  
 Pno. 118 119 120 121 122 123  
 Aux. Perc. 118 119 120 121 122 123  
 Vin. I 118 119 120 121 122 123  
 Vla. II 118 119 120 121 122 123  
 Vln. 118 119 120 121 122 123  
 Cb. 118 119 120 121 122 123

EM7(+5)E<sup>b</sup> AM7/E<sup>b</sup> F(add2)E<sup>b</sup>

Straight 8ths

T Sax. 124 125 126 127 128 Latin

Pno. 124 125 126 127 128 Latin

Aux. Perc. 124 125 126 127 128 Latin

Vin. I 124 125 126 127 128 Latin

Vla. II 124 125 126 127 128 Latin

Vln. 124 125 126 127 128 Latin

Cb. 124 125 126 127 128 Latin

Straight 8ths

T Sax. 129 130 131 132 133  
 Pno. 129 130 131 132 133  
 cont. tumbao/backbeat groove  
 Aux. Perc. 129 130 131 132 133  
 Vln. I 129 130 131 132 133  
 Vln. II 129 130 131 132 133  
 Vla. 129 130 131 132 133  
 Vlc. 129 130 131 132 133  
 Cb. 129 130 131 132 133

T Sax. 134 135 136 137 138  
 Pno. 134 135 136 137 138  
 134 135 136 137 138  
 Aux. Perc. 134 135 136 137 138  
 Vln. I 134 135 136 137 138  
 Vln. II 134 135 136 137 138  
 Vla. 134 135 136 137 138  
 Vlc. 134 135 136 137 138  
 Cb. 134 135 136 137 138

T Sax. 139 140 141 142  
 Pno. 139 140 141 142  
 Aux. Perc. 139 140 141 142  
 Vln. I 139 140 141 142  
 Vln. II 139 140 141 142  
 Vla. 139 140 141 142  
 Vlc. 139 140 141 142  
 Cb. 139 140 141 142

fill -----

T Sax. 143 144 145 146  
 Pno. 144 145 146  
 Aux. Perc. 144 145 146  
 Vln. I 143 144 145 146  
 Vln. II 143 144 145 146  
 Vla. 143 144 145 146  
 Vlc. 143 144 145 146  
 Cb. 143 144 145 146

*mf*

T Sax. 147 148 149 150  
 Pno. 147 148 149 150  
 Aux. Perc. 147 148 149 150  
 Vln. I 147 148 149 150  
 Vln. II 147 148 149 150  
 Vla. 147 148 149 150  
 Vlc. 147 148 149 150  
 Cb. 147 148 149 150

T Sax. 151 152 153 154 155 156  
 Pno. 151 152 153 154 155 156  
 Aux. Perc. 151 152 153 154 155 156  
 Vln. I 151 152 153 154 155 156  
 Vln. II 151 152 153 154 155 156  
 Vla. 151 152 153 154 155 156  
 Vlc. 151 152 153 154 155 156  
 Cb. 151 152 153 154 155 156

157

T Sax.

158 159 160 161

Pno.

*f*

157

Aux. Perc.

157

Vln. I

Vln. II

Vla.

Vlc.

Cb.

158 159 160 161

162 163 164 165 166

T Sax.

Pno.

162 163 164 165 166

Aux. Perc.

162 163 164 165 166

Vln. I

Vln. II

Vla.

Vlc.

Cb.

162 163 164 165 166

T Sax.   
 Pno.   
 Aux. Perc.   
 Vln. I   
 Vln. II   
 Vla.   
 Vlc.   
 Cb.

167 168 169 170 171

T Sax.   
 Pno.   
 Aux. Perc.   
 Vln. I   
 Vln. II   
 Vla.   
 Vlc.   
 Cb.

172 173 174 175



Piano Solo

T Sax.

Pno.

Aux. Perc.

Vln. I

Vln. II

Vla.

Vlc.

Ch.

187 188 189 190

G7(b9) Cm9 F#7 G Eb F(add2) F#7 AbM7(b5)

Piano Solo

cont. Afro-Venezuelan groove

191

T Sax.

Pno.

Aux. Perc.

Vln. I

Vln. II

Vla.

Vlc.

Ch.

191 192 193 194

G7(b9) Cm9 F#7 G Eb F(add2) F#7 AbM7(b5)

191 192 193 194

191 192 193 194



195 196 197 198

T Sax. *G7(b9)* Cm9 *F#7* G Eb F(add2) *F#7* AbM7(b5)

Pno.

195 196 197 198

*G7(b9)* Cm9 *F#7* G Eb F(add2) *F#7* AbM7(b5)

Aux. Perc.

Vln. I *p*

Vln. II *p*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

196 197 198

199 200 201 202

T Sax. *G7(b9)* Cm9 *F#7* G Eb F(add2) *F#7* AbM7(b5)

Pno.

199 200 201 202

*G7(b9)* Cm9 *F#7* G Eb F(add2) *F#7* AbM7(b5)

Aux. Perc.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

200 201 202

T Sax.   
 Pno.   
 Aux. Perc.   
 Vln. I   
 Vln. II   
 Vla.   
 Vlc.   
 Cb. 

206 Afro-Cuban   
 Pno.   
 Aux. Perc.   
 Vln. I   
 Vln. II   
 Vla.   
 Vlc.   
 Cb. 

T Sax. 211 212 213 214 215  
 Pno. 211 212 213 214 215  
 Cr. 211 212 213 214 215  
 Aux. Perc. 211 212 213 214 215  
 Vln. I 211 212 213 214 215  
 Vln. II 211 212 213 214 215  
 Vla. 211 212 213 214 215  
 Vlc. 211 212 213 214 215  
 Cb. 211 212 213 214 215

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## **Vita**

Benjamin Marc Irom was born in Redlands, California on May 2, 1970. He is the son of Kenneth and Beverly Irom. In 1988, he graduated from Redlands High School in Redlands, California. He received a Bachelor of Arts degree in music from The University of California at Santa Cruz in 1992, and a Master of Arts degree in music from The University of California at Los Angeles in 1995. In the fall of 1995, he enrolled in the doctoral program in music at The University of Texas at Austin. He currently has three compositions for big band published by The University of Northern Colorado Jazz Press. During the 1994-95 academic year, he taught music theory at Riverside Community College in Riverside, California. From 1998-2000, he taught on faculty at Baylor University in Waco, Texas as Lecturer in Jazz Studies. Since the fall of 2001, he has been Director of Jazz Studies at Temple College in Temple, Texas.

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